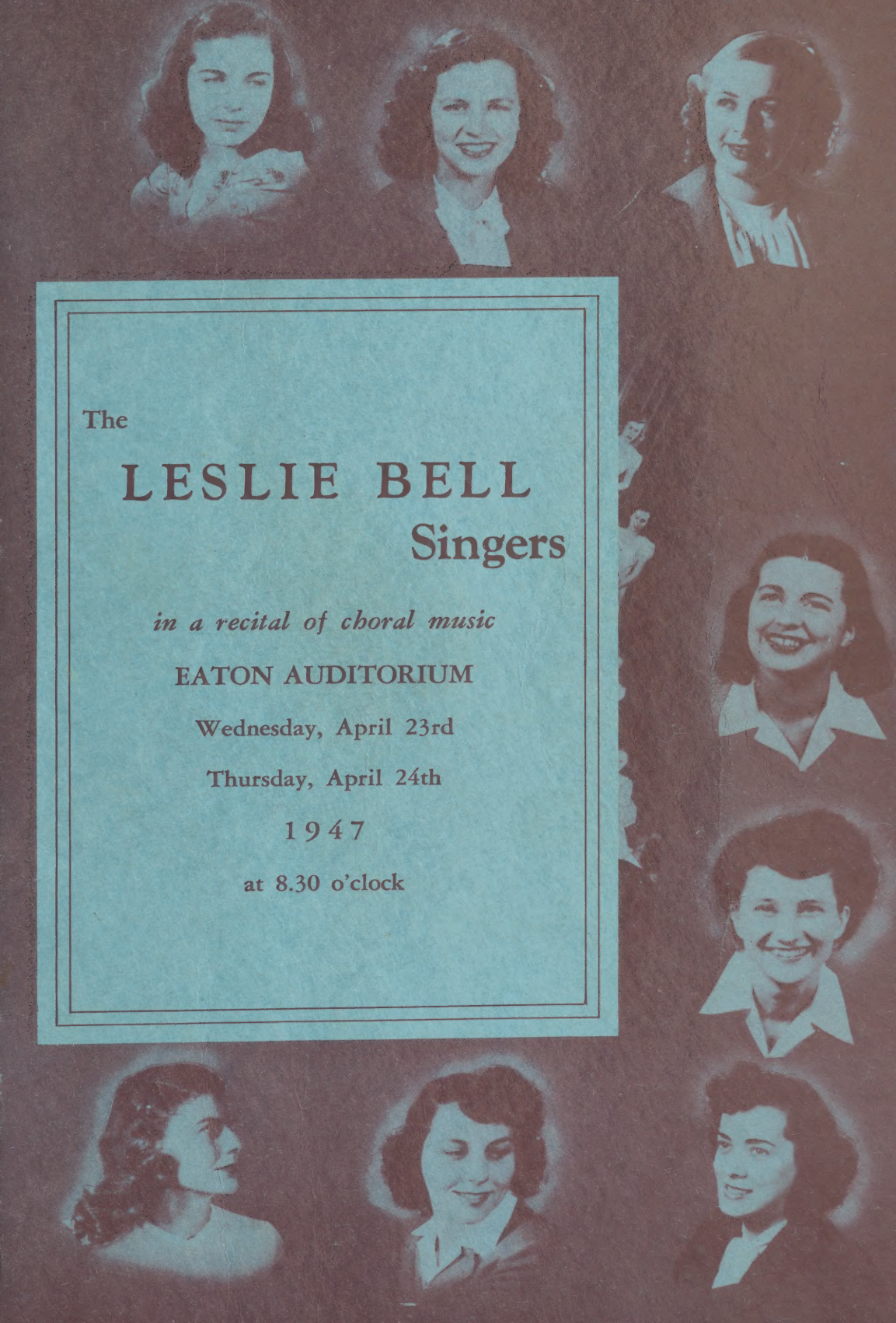

The

LESLIE BELL Singers

in a recital of choral music

EATON AUDITORIUM

Wednesday, April 23rd

Thursday, April 24th

1947

at 8.30 o'clock

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by

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The Leslie Bell Singers during the filming of recent motion picture.

FACTS AND FIGURES ABOUT THE LESLIE BELL SINGERS

Facts and Figures About The Leslie Bell Singers

The following information is offered as a means of answering the questions most frequently asked about The Bell Singers by those who have heard them.

1. The Bell Singers originated in 1939 with a group of 17 ex-students of Parkdale Collegiate, 3 of whom are still with the present organization. Since that time, graduates of more than 60 different Canadian Secondary Schools have belonged to the Choir.
2. A total of 162 girls have been active members since 1939. The average length of stay for a member is 3 years. Chief reasons for withdrawal are marriage, and movement to other communities, although many girls retain membership after marriage. There are approximately 20 applicants on file for every vacancy. Every applicant is allowed a careful audition.
3. Strict rules are laid down regarding conduct, application, and attendance. At present the highest attendance record is held by Peggy Earle who, since her entry into the choir 3 years ago has never been late or missed a rehearsal.
4. The average age of the girls is 21 years. There are only 4 full time music students in the group. The rest are divided as follows: Office workers, 38, University Students, 12; Teachers, 5; Dental Assistants, 2; Photographers, 2; Social Service Workers, 1; Miscellaneous, 2.
5. Since 1939, The Bell Singers have rehearsed, memorized and performed 239 Choral Works.
6. Ontario Communities in which The Bell Singers have appeared include: Barrie, Beamsville, Belleville, Brampton, Brantford, Brockville, Fort Erie, Guelph, Hagersville, Hamilton, Islington, Jarvis, King, Kingston, Kirkland Lake, Kitchener, Malton, Merritton, Mount Dennis, Newmarket, North Bay, Oakville, Oshawa, Pickering, Picton, Port Arthur, Port Credit, Sudbury, Toronto, Trenton, Weston.
7. The Bell Singers have appeared on programs with such celebrities as Jean Dickinson, Alexander Knox, Members of "The Aldrich Family", and many of Canada's most prominent musicians. They have been featured on Canadian and American network programs and in motion pictures, and have made recordings for RCA Victor. They were the first Canadian Choral group to be broadcast by Television.
8. During the war, The Bell Singers gave nearly 100 performances for troops in training and for war activities. They were heard by over 35,000 members of the Armed Services. For this work they received special commendation from General McNaughton.

NOTICE OF AUDITIONS

Applicants who pass successful auditions are accepted into the Bell Singers under the following conditions:

1. They must be between the ages of 17 and 22.
2. Proficiency in sight reading is essential.
3. Regular attendance is all important.
4. Girls whose other activities are likely to interfere with rehearsals and performances are requested not to make application.

For an audition appointment, telephone Dorothy Walter, LAkeside 0101.

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GOD SAVE T

PART I: *Eighteenth Century Salon*

PRELUDE: *Fantasia in C Major* - - - *Handel (1685-1759)*

Soloist: MARY MACDONALD

1. WHERE'ER YOU WALK - - - - - - - *Handel*

Although today, George Frederic Handel's name is associated primarily with Oratorio, he himself considered his most important work to be Opera. From the 40 odd operas which he wrote, however, only a few individual arias are heard today. One of the most popular of these is "Where'er You Walk" from "Semele".

2. UNDER THE GREENWOOD TREE - - *Arne (1710-1778)*

This song is sung by Amiens in "As you Like It". It has been set to music by many composers, but Dr. Arne has brought to it that particular delicacy and charm which characterizes all of his many settings of Shakespeare's songs. In the present arrangement, a double obligato to the melody is provided by a group of Coloratura Sopranos.

3. VOCALISE FOR CONTRALTO VOICES ON A THEME BY BACH.

A Vocalise is a work for voice which employs vowel sounds rather than words. Much interest is being shown in Vocalise today by those who feel that it liberates the voice from "The Tyranny of Words". The theme used here is from Bach's "Sinfonia to the Church Cantata No. 156", often simply called "Arioso".

4. LA POULE (THE HEN) - - - *Rameau (1683-1764)*

Descriptive music was rare in the 18th century, but this work, originally written for Harpsichord, portrays vividly by means of repeated stacatto notes the sound of a barnyard fowl. The vocal version tells the story of Mistress Hen who narrowly escapes being caught by Reynard the Fox.

5. RULE, BRITANNIA. - - - - - - - - *Arne*

The best English song to come out of the 18th century, and probably our most brilliant patriotic air is "Rule, Britannia". It is offered tonight purely as a piece of fine music in an arrangement emphasizing the feeling of national pride which inspired its composition.

mme

THE KING

PART II: *Mississippi Plantation*

1. SONG OF THE BAYOU - - - - - - - *Bloom*

In 1928, "Song of the Bayou" was awarded first prize in a contest for an original American composition. The work is descriptive. Negroes approaching their little church are frightened by gathering clouds and the breaking of a storm. In a frenzy, they beg the Lord to "take away the darkness". Their prayers are finally answered when the rain ceases and the sun reappears. The composition is written in antiphonal style for chorus and a sextet of solo voices.

2. Four Spirituals:

a. LET US BREAK BREAD TOGETHER *Communion Hymn*

b. AINA THAT GOOD NEWS!

c. STEAL AWAY - - - - - - - *arr. Ringwald*

d. SET DOWN, SERVANT - - - - - - *arr. Shaw*

The religious fervour of the American Negro is expressed in a variety of ways through his spirituals. These may vary in mood from the quiet devotion of "Let Us Break Bread Together" and "Steal Away" to the near hysteria of "Aina That Good News!". Sometimes the singer adapts Biblical teachings to his own experience in a quaint manner. "Set Down, Servant" for instance tells us of a Negro who upon arriving in Heaven, is invited by the Lord to "Set Down" and rest. But the newcomer is too excited to do so, and reminds the Lord of His promise to present His servant with "A Long White Robe and A Pair O' Shoes".

Intermission

PART III: *Music for Radio*

1. JALOUSIE

   This Latin American Tango has for years been one of the most popular tunes heard on the radio. Although usually performed as an instrumental selection, it was originally a vocal work and is presented in that form tonight.

2. Three Folk Songs:

   a. THE WEE COOPER O' FYFE - - - - - *Scottish*

   b. SARIE MARAIS - - - - - - - - - *Transvaal*

   Soloist: PEGGY EARLE

   c. THE LEATHER WINGED BAT - - - - *American*

   In the last few years, a new interest in Folk Songs has been aroused among Radio listeners by certain Ballad Singers. One of these men is Burl Ives, "The Wayfarin' Stranger" who has made "the Wee Cooper of Fyfe" and "The Leather Winged Bat" very popular. "The Wee Cooper" tells the story of a humble worker whose "Gentle Born" wife refuses to soil her hands with housework. In despair, the Cooper marches her to his shack and having placed a sheepskin across her back, points out that although he cannot beat a woman of gentle birth, still "I may thrash my Ain Sheepskin". In "the Leather Winged Bat" several members of the animal kingdom discuss the ever present problem of unrequited love.

   Another radio "Balladeer" is Josef Marais whose programs of Veldt music have brought to America the rich heritage of South African Dutch Music. "Sarie Marais", his signature song, closely resembles in melodic outline Burl Ives "Foggy Foggy Dew".

3. THE NAVAJO TRAIL

   This song is one of the better popular western tunes introduced by Bing Crosby last year. It is sung by the Bell Singers' special guest artists against a choral background based on Ferde Grofé's "Grand Canyon Suite".

4. MUSIC FROM THE BROADWAY STAGE

   Choral Medley from "Oklahoma" - - - - *Rogers*

   Musical Comedy took a new lease on life during the recent war with the presentation on Broadway of several highly original and successful productions. The fashion today is for musical comedies whose stories are set in the latter part of the 19th century. Such settings afford an opportunity for the type of good-natured satire that characterizes certain songs from "Oklahoma".

Choral arrangements, unless otherwise specified are by L. R. Bell

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PERSONNEL OF THE LESLIE BELL SINGERS

Director: Leslie R. Bell, M.A., Mus. D.

Associate Director: Major Brian S. McCool, B.A., O.B.E.

Staff

Director of Personnel: Dorothy Walter, B.A.

Social Director: Betty McIntosh

Secretary-Librarian: Jacqueline Guerard

1st Sopranos

Betty Brethan
Dorothy East
Elaine Guthrie
Alma Johnston
May McDermid
Carmen Mele
Mary Munro
Lois Ogilvie
Norma Renault

2nd Sopranos

Helen Campbell
Sylvia Cockram
Pat Givens
Jackie Guerard
Olga Luciw
Catherine MacDonald
Zena Rowan
Jean Scruby

1st Mezzos

Doris Cooke
Helen Costello
Anna MacDonald
Gwendolyn Montgomery
Eleanor Quance
Jane Rowan
Joan Southern

2nd Mezzos

Nancy Chater
Dorothy Hamilton
Grace Hinman
Edith Maynard
Barbara Pratt
Rose Sanderson
Kay Webster

1st Altos

Doreen Campbell
Joanne Eaton
Joan Pratt
Margaret Sim
Dorothy Walter
Margaret Wilkinson
Margaret Zeidman

2nd Altos

Joyce Butt
Barbara Earle
Peggy Earle
Shirley Hilton
Margaret McAfee
Kay Rumley
Martha Rumley

1st Contraltos

Betty Davison
Joan Forsythe
Ethel Frey
Wilda McQuarrie
Nan Reed
Jane Shoemaker
Betty Squires

2nd Contraltos

Betty Bibby
Margaret Black
Audrianna Bratty
Eleanor Curtis
Doreen Dent
Mary Perkins
Betty McIntosh
Pat Reeve-Newson

Associate Members

Lorraine Fulton
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Jean Pugh
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